CONCORDIA UNIVERSITY

FACULTY OF FINE ARTS
DEPARTMENT OF MUSIC
presents

MUSICA INTIMA

Chamber music for Recorder Ensemble with Voice and Various Instruments

Compositions by
Wolfgang Bottenberg

Thursday, April 26, 1990
20h00

PROGRAMME

Dialogue
for alto recorder and harpsichord
Moderato
Largo; quasi recitativo
Vivace
Nathalie Michaud, recorder; Luc Beauséjour, harpsichord

Eine Weihnachtliche Hausmusik
for voice, two recorders and piano
Improvisation
Es treibt der Wind (R.M. Rilke)
Anbetung (Ich steh an deiner Krippen hier)
O Jesulein süss
Alda McCaffrey, mezzo soprano; Nathalie Michaud and Francis Colpron, recorders;
Jacques Harvey, piano.

Partita
for recorder quartet, guitar and viola da gamba
Overture
Liebeslied
Bourée I + II + I
Game
Nathalie Michaud, Lucie Laneville, Femke Bergsma ,Francis Colpron, recorders;
Jean Vallière, guitar; Betsy McMillan, viola da gamba

INTERMISSION

Sonata with Variations on a South-German Folk-Song
for two recorders and piano
Theme and Variations
Andante
Vivace
Rondo
Nathalie Michaud and Francis Colpron, recorders;
Jacques Harvey, piano.

Suite for Recorder Quartet
(with Drums and Glockenspiel)
Intrada
Song
Dance
Canon
Bells
Rondo
Nathalie Michaud, Lucie Laneville, Femke Bergsma, and Francis Colpron, recorders;
Betsy McMillan, percussion.

Concordia University wishes to acknowledge Ultramar Canada for their generous donation of the FALCONE concert grand piano.

CONCORDIA CONCERT HALL - 7141 Sherbrooke St. W.,
Information - 848-7928

THE PERFORMERS

Luc Beauséjour studied harpsichord in Amsterdam with Ton Koopman. He won First prize with the Bosky competition in Boston, and is active as performer and teacher of the harpsichord.

Femke Bergsma is a graduate of the Conservatory of Utrecht (Holland).

Francis Colpron received his diploma from the Utrecht Conservatory in 1989, and has recently been heard in several performances at Radio-Canada.

Jacques Harvey studied the piano at the University of Montreal with Paul Lyonnet. He directs a piano school in Pointe Claire, and is active as a professional accompanist.

Lucie Laneville studied at the University of Montreal, and with Martin Verbruggen in Utrecht.

Betsy MacMillan studied the viola de gamba with Mary Cyr (Montreal) and Wieland Kuijken (Amsterdam). She teaches at McGill University.

Alda McCaffrey studies voice with Valerie Kinslow, and is also a science teacher at a high school.

Nathalie Michaud studied the recorder at La Haye, and was recently awarded a M.Mus. in musicology from the University of Montreal. She teaches at Concordia University.

Jean Vallières studied at the Paris Conservatory with Alexandre Lagoya, where he was awarded Premier Prix. He teaches guitar at the Montreal Conservatory.

THE COMPOSER

Wolfgang Bottenberg played the recorder before he could read or write. In spite of all his erudite preoccupation with the world of modern music, he still believes that only music which comes from the heart, filtered through a refined mind, can move the listener. He considers the recorder an excellent means to convey this message, mindful of the ethymology of "recorder": re - cor (heart) - dare (to give) = to give back that which comes from the heart.

THE MUSIC

Dialogue was written in 1971, as an excursion for two performers of historical instruments into the realm of contemporary idioms.

Eine weihnachtliche Hausmusik was written as a Christmas present for the composer's wife in 1970. Only four of the eleven movements are heard at this concert:

"Improvisation" is a fantasia on the Gregorian hymn "en clara vox redarguit", setting the sombre mood of Advent.

"Es treibt der Wind im Winterwalde" (The wind drives snow through wint'ry forests) is a Christmas poem by Rilke,set as a four part round.

"Anbetung" (Adoration) is a paraphrase of J.S. Bach's popular song "Ich steh' an deiner Krippen hier" (I stand at your manger).

"O Jesulein süss" (o Sweet Jesus) follows the pastoral mood of the 17th century hymn.

Partita, written in 1973, was inspired by form and spirit of the "Overture in the French Style" by J.S. Bach. Quite distinct from the prevailing neo-baroque style is the second movement. It is an instrumental rendition of a song, based on a poem by Rilke "Wie soll ich meine Seele halten" (How shall I keep my soul).

Sonata with Variation on a South-German Folk Song was written in 1959, when the composer had just started undergraduate music studies in Edmonton. It is a triple anomaly: A trio-sonata (a baroque form) in early 19th century style, written by a composer in the 20th century. At the time of writing, the composer was too naive to notice this anomaly, but the result encouraged him to consider composition as a career.
The folk song in question is "Jetzt gang i ans Brünnele", a Swabian love-song.

Suite for Recorder Quartet was written in 1989 as a present for **Ars Musica Montreal,** our amateur recorder society. It is intended as a challenge and, hopefully, also a pleasure for amateur recorder players, with some modest expositions of contemporary idioms.